

JOHN LONG SEVERANCE COLLECTION







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Paintings

Sculpture

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THE ANNUNCIATION.

Painting by Aelbrecht Bouts.  
Flemish; 1410-1475.

This picture was formerly in the collection of von Kramm-Sierstorpff at Driburg, and in the collection of Eugen Schweitzer at Berlin.

There exist three other paintings of a similar subject by this master, as follows;

Pinakothek, at Munich. This work is mentioned in

the Museum catalogue, 1911, page 16, no. 114.

It was formerly in the Collection Boisseree.

The size of the panel is 42-1/8 inches by 45-1/4 inches.

Kaiser Friederich Museum, Berlin. Mentioned in

the catalogue, part II, 1911, page 120, no. 530.

It was formerly in the Solly collection and was attributed to "The Master of the Assumption of the Virgin". Size of panel; 24-3/8 inches by 36-5/8 inches.







Hermitage, Petrograd. This picture was formerly attributed to Hugo van der Goes, and is reproduced in "Les Chefs-d'oeuvres de la Galerie de Tableaux de l'Ermitage Impérial à St. Petersbourg", by Baron Nicolas Wrangell. Size of panel; 11-1/2 by 14-1/4 inches.

Aelbrecht Bouts was the second son of Dirk Bouts, who was one of the greatest of the early Netherlandish masters. He was doubtless trained by his father at whose death he was yet a minor. He married twice; Marie Cores in 1481, and ten years later, Elizabeth de Nausnydere.

Molanus, the historian of Louvain, states that Aelbrecht Bouts executed several works for the churches there, especially an Assumption-triptych for the Chapel of Notre Dame, with his own and his second wife's portraits. These pictures have been recognized in the "Assumption" in the museum at Brussels and Aelbrecht







Bouts identified with "The Master of the Assumption". On this basis other works have been grouped around him, which are to be found in the main museums at Antwerp, Berlin, London, Petrograd, Munich, Nuremberg, Genoa and Modena, as well as in some private collections. These works were formerly attributed to Gerard van der Meire, Hugo van der Goes, and Goussin van der Weyden; or they were simply labelled "Early Netherlandish School".















An Abbot Praying: Netherlandish School

XVth Century

The abbot is standing, half-length, three-quarters to the left, in front of a Gothic arcade supported on engaged columns, through which is a view of an abbey. He wears a black habit, and prays fervently with clasped hands.

His head is turned, and partly concealed in his cowl. A tuft of short black hair appears on the middle of the skull, above the forehead.

Panel: height, 0,355  
width, 0,305

See "Rudolphe Kann Collection" (Sedelmeyer: Paris, 1907)  
Volume II,















SAINT BARBARA

Painting by Henri Met de Bles

This painting of Saint Barbara is a companion one to that of Saint Catherine. It is three-quarter length figure with the head turned to the left. She wears a richly embroidered robe and headdress, and before her clasps her emblem, a sword. A small window with landscape is seen behind her.

Exhibited at Burlington House, 1907, no. 12.

From the collections of: Claude Ponsonby, Esq.,  
J.H. Dunn, Esq.,















SAINT CATHERINE

Painting by Henri Met de Bles.

A small three-quarter length figure of the Saint turning slightly to the right. She is dressed in a red and blue brocaded gown of the sixteenth century. In her hands she holds two of her emblems, a ring and a peacock feather. A small window is behind her through which is seen a piece of landscape.

Size of panel: 11-3/4 by 34 inches.

Exhibited at Burlington House, 1907, no. 15.

From the collections of: Claude A.C. Ponsonby, Esq.,  
J.H. Dunn, Esq.,















PROCESSIONAL SCENE.

Painting by Jacopo del Sellaio.

Italian; 1442-1493.

The scene represents the entry into Rome of the first Tarquin (Lucius Tarquinius Priscus) and his wife Tanaquil, in 616 B.C. The eagle is shown in the painting which, according to the legend, flew down as Tarquin was about to enter Rome, seized his cap, flew to a great height with it, and then came down again and replaced it on Tarquin's head. This incident was regarded as an omen indicating that the Tarquins would rise to great power in Rome. (The full story is contained in Livy).

To Tarquinius Priscus are inscribed the construction of the magnificent cloacae, or sewers; the laying out of the Circus Maximus; the building of shops adjoining the Forum, the institution of the Great or Roman Games; and the foundation of the Capitoline temple. He was assassinated in 578 B.C.







This painting once formed the front panel of a cassone or wedding chest, greatly in vogue at that time, and generally decorated with historical and mythological subjects, and often, as in this case, various episodes of the same were painted on one panel.















PICTURE BY CIMA DA CONEGLIANO.

Italian: 1460- about 1517.

A painting on a panel representing the Virgin and Child with Saint Anthony the Great, Saint Lucy(?) and two donors.

From the collection of the late H.L.Bischoffsheim, Bute House, London.

Giovanni Battista Cima was born at Conegliano in 1460. There he spent his youth in the country, living with his mother, his father having died before his birth. In 1489 he moved to Vicenza and finally in 1492 he reached Venice, where he spent the rest of his life and did most of his work.

In Venice he probably studied under Vivarini, but surely was influenced by Antonello da Messina and by Giovanni Bellini. In Venice he acquired repute and painted many altar pieces. Throughout his work one







sees reminders of his youth in Conegliano, especially in the landscapes. He died in Venice around 1517.

His most important works are the altar-piece representing the Madonna and Child with Saints, in the cathedral at Conegliano; the Baptism in San Giovanni in Bragora, Venice; the Miracle of St. Mark, in the Kaiser Frederick Museum, Berlin; St. Peter, Martyr, in the Brera Gallery, Milan; the Nativity, in the Carmine, Venice; the Sacred Conversation, in the Alte Pinacothek, Munich. In America there are the Madonna and Child with Saints, in the J.P.Morgan collection; the Madonna and Child, in Fenway Court, Boston; and Three Saints, in the Metropolitan Museum.

Solomon Reinach, in the "Apollo" describes Cima's art as follows;

"Cima da Conegliano and Carpaccio are the most lovable personalities among this group of men of genius. . . Cima is the delightful painter of Virgins who are still serious, but conscious of







their own beauty, whose softly rounded forms are in strong contrast to the ascetic, bony frames of the Florentines."

References: Venturi, "History of Italian Art", vol. 7, part 4, pages 500-501. Venturi illustrates his biography of Cima with 37 pictures. Berenson, "Venetian Painters of the Renaissance", pages 17-20. This book is not illustrated.

Certified by Lionello Venturi in the following letter.

Londres le 18 Juin 1926.

Cher Monsieur:

J'ai observé votre tableau sur bois représentant la Vierge avec l'Enfant, S. Antoine, l'abbé et une Sainte (peut-être Ste. Lucie) et deux donateurs, sur un fond de paysage interrompu par un dais, et je suis convaincu qu'il a été peint par Gian Battista Cima da Conegliano vers 1505.

Agréez, cher Monsieur, mes salutations distinguées,

(signed) Lionelli Venturi.















PORTRAIT OF SIR THOMAS HANMER, BART.,

Cup-bearer to Charles I.

Painting by Sir Anthony van Dyck.

Flemish; 1599-1641.

This a half-length portrait, with the head of the nobleman turned slightly to the left, and the right hand resting on his hip. He is dressed in a dark costume relieved by touches of white in his cuffs, cravat and in the glove he carries. His head is uncovered and the short hair is softly curled.

The following is written on the back of the picture; "Sr. Thomas Hanmer, Bart., painted by van Dyck about the year 1637."

Sir Thomas Hanmer, 2nd baronet of Bettisfield Park, in the parish of Hanmer, Flintshire, was the son and heir of Sir John Hanmer, 1st baronet, by his wife Dorothy, daughter and co-heir of Sir Richard Trevor of Trevallyn, county of Denbigh. He succeeded to the







baronetcy in 1624; was member of Parliament for Flint; married first, Elizabeth, daughter of Sir Thomas Baker, by whom he had a son and daughter, and married second Susan, daughter of Sir William Hervey, Kt., by whom he had two sons and a daughter. Sir Thomas died in 1678 at the age of sixty-six, and was buried at Hammer.

Lionel Cust in his "Van Dyck" says: "A few portraits of other prominent public characters may be attributed to him (Van Dyck), such as that of... Sir Thomas Hammer, cup-bearer to the King, mentioned with great admiration by John Evelyn (X) in his diary as then in the possession of Lord Newport, and now in the collection of Sir Henry Bunbury, Bart., of Barton in Suffolk."

This picture was no. 29 in the Barton Hall collection, the catalogue of which states: "Sir Thomas Hammer, 2nd Bart. D 1678. Vandyck", but no mention is made of its having come from the Newport collection; it seems more probable that this picture has never been out of the







family, since, on the death without issue of Sir Thomas Hammer, 4th Bart., Speaker of the House of Commons, his nephew the Rev. Sir William Banbury succeeded to the Barton and Mildenhall estates.

(X) "January 24th, 1684-85. I din'd at Lord Newport's, who had some excellent pictures, especially that of Sir Tho. Hammer by van Dyck, one of the best he ever painted."

Wheatley's edition of Evelyn's diary, 1879,  
II, page 440.

Exhibited: British Institution, 1855, no. 89,  
lent by Sir H.E. Bunbury, Bart., of Barton  
Hall, Suffolk.

Catalogued: "Catalogue Raisonné" by John Smith,  
1831, vol. 3, page 181, no. 622.

"Van Dyck" by J. Guiffrey, 1896, page 289, no. 582.

"Van Dyck" by L. Cust, 1900, page 275, no. 95

"Portraits in Suffolk House" by the Rev, Edmund  
Farrer, F.S.A., 1908, page 22, no. 29.

Collections: Lord Newport and the Bunbury family.















PORTRAIT OF A YOUTH.

Painting by Rembrandt.

Dutch: I606-I669.

This is an oval shaped painting and is signed and dated: "R. van Ryn, I632."

Exhibited: Rembrandt Exhibit, Muller & Co., Amsterdam,  
December I9I3- January I9I4. (No catalogue)

Reproduced: As an engraving by L.Lowenstam in the  
catalogue of Max Kann sale, Paris, I879,  
facing page 33.

"Rembrandt" by W. R. Valentiner (Klassiker  
der Kunst), page 522; and classified there  
as one of the "Lost Pictures" and as an  
"Original Painting of about I633".

"Rembrandt" by Bode, Volume VIII, page I60,  
no. VII, and catalogued there on page I56.

"Elsevier's Maandschrift" (a Dutch magazine )  
February I9I4.







Catalogued: "Catalogue Raisonné" by de Groot, Volume  
VI, no. 557, as "Portrait of the Painter."

Mentioned: Supplement to "L'oeuvre complet de Rembrandt"  
by Dutuit, pages 20-21.

"Vente Rochard", page 51 (collection of  
Rodolphe Kann), and page 52 (collection of  
Henri Pereire).

Collections: Rochard (Paris, April 1868, according to  
Dutuit).

Alphonse Oudry, 1869.

Henri Pereire.

Max Kann, Paris, 1879, no. 53 (before the  
date of the sale, the companion picture  
"Rembrandt's Sister in a Fur-trimmed Cloak"---  
--- see Bode, Vol. I, no. 65 --- was also in  
this collection).

Rodolphe Kann (according to Dutuit).

Senator H. Mir.















TRAVELLERS IN A HILLY LANDSCAPE, WITH RIVER.

Painting by Albert Guyp.

Dutch: I620-I69I.

Climbing up over an undulating foreground, a group of travellers proceed along the road towards the right of the picture. The first figure is a man, who leads a mule on which a woman rides behind panniers. Next comes another mule piled high with bundles, and followed by a third beast laden with kegs, and urged on by a man who belabours the animal with a rod. Beyond the procession is a dim landscape of river and hills.

Signed in full in the lower right corner.

"This is a gem of great beauty" (Smith in "Catalogue Raisonné").

Engraved: by Maillet in the Lebrun Gallery. This engraving shows the woman seated on the second mule, which apparently is responsible for the error in Dr. Hofstede de Groot's







description of the picture.

Exhibited: British Gallery, 1818.

Catalogued: Smith's "Catalogue Raisonné", Vol.V,  
page 294, no. 27, and Vol. IX, page  
667, no. 56.

Dr. Hofstede de Groot's "Catalogue  
Raisonné", Vol. 11, page 143, no. 465.

Collections: J. van der Linden van Slingeland,  
Dordrecht (sold Aug. 22, 1785, no. 87,  
for 577 florins to Beekman).

Sir Simon Clarke, London (sold May 14,  
1802, for £ 126).

George Hibbert, London (sold June 13,  
1829, for £ 749: 14s).

Richard Foster, London (sold 1835 for  
£ 1000).

Henry Bevan, London, 1842.

Sir John Dean Paul, grandson of Henry Bevan.

Alfred de Rothschild, London















A WOODED LANDSCAPE, WITH FIGURES.

Painting by Meindert Hobbema.

Dutch: 1638-1709.

This is a view of a level and open meadow with several trees on the right and in the distance. Near the center of the canvass is a pond with two figures sitting beside it.

Signed, "M.Hobbema" at the lower center.

The late owner of the picture says of it:

" I am afraid my knowledge of its history is rather vague; it was in the possession of Mrs Atherton at the beginning of the last century, and was left to her daughters, and on their death,-about 1860- passed by will to my father's mother, who was a daughter of Judge Alan Park, and a cousin of the Misses Atherton."

Exhibited at Liverpool Royal Institute, 1823, by loan from Mrs W.Atherton.















THE LADIES ANABEL AND MARY JEMIMA YORKE.

Painting by Sir Joshua Reynolds, P.R.A.

English; 1723-1792.

A spirited group composed of two young girls, a dog and two doves. The figure of the older child who is on the left, moves sedately forward, balancing on her fingers a dove. The younger girl is running and holds in her hands a dove which she shelters from the playful jumping of a white poodle. (Painted in 1761, and paid for, by Lady Grey's children- £ 84.)

The daughters of Philip Yorke, Viscount Royston, afterwards 2nd Earl of Hardwiche, and Lady Jemima Campbell, only daughter of John, 3rd Earl of Breadalbane, and his wife, Anabel, eldest daughter and co-heir of Henry de Grey, last Duke of Kent of that line.

Lady Anabel Yorke was born 22 of January, 1751; on the 16th of July, 1772, she married Alexander Hume Campbell, Lord Polwarth, only surviving son of Hugh,







3rd Earl of Marchmont, created Lord Hume of Berwick, 20th of May, 1776, who died without issue, before his father, 9th March, 1781. She succeeded her mother as Baroness Lucas, 10th January, 1797, and was created Countess de Grey, 25th October, 1816, with remainder to her sister and that lady's male issue. She died May 4th, 1833.

Lady Mary Jemima Yorke, born 9th February, 1756; on the 17th August she married Thomas, 2nd Lord Grantham (died 1786). She died at Whitehall 7th January, 1830. Her eldest son, Thomas Philip, in 1833, succeeded his aunt as 2nd Earl de Grey and 4th Baron Lucas.

Engraved in mezzotint by Edward Fisher, 1762;

" by S.W.Reynolds as "Protection", 1820.

The elder girl was engraved by Valentine Green, A.R.A., 1763, and wrongly inscribed "Miss Watson". The younger girl was engraved as "Protection", by J.Ogborne, in stipple, 1763.







Engraved; in Hy. Graves' "Engravings after Sir Joshua  
Reynolds" (undated), IV, no. 64, "Misses  
Hardwiche",-- "Protection".

Catalogued in; Wm. Cotton's "Reynolds" under "Hardwicke".

Graves & Cronin's "Reynolds", III, p. 1084.

Sir Walter Armstrong's "Reynolds" p. 237.

Mentioned in Bryan's Dictionary, IV, p. 219. (1910)

Exhibited at; the British Institution, 1813, as "Lady  
Lucas & Lady Grantham", lent by Lady Lucas.  
Suffolk Street, 1833, as "Family Portraits",  
lent by Lord de Grey.

the Royal Academy, Old Masters Exhibition,  
1875, as "Lady Amabel & Mary de Grey", by the  
Dowager Countess Cowper.

The Grafton Gallery, "Fair Children" Exhibition,  
1895, by Earl Cowper.

From the collection of the Baroness Lucas of Crudwell and  
Dingwall, descendant of Lady Jemima Yorke.















PORTRAIT OF ELEANOR LADY HYLTON

Painting by Thomas Gainsborough, R.A.

English: 1727-1788.

This portrait of the head and shoulders of Lady Hylton is enclosed in an oval space. The figure wears a filmy fichu tied with a bow in front and looks to the left of the canvas. Fair hair, elaborately curled in a heart-shaped coiffure, frames the delicate face.

Eleanor Lady Hylton, the only daughter and heir of Sir Richard Hylton, Bart., of Hayton Castle, in Cumberland, was born in 1752. She married William Jolliffe, Esq., on August 28th, 1769, and died September 11, 1822.

This portrait was publicly shown for the first time at Knoedler and Company's Galleries in New York - Gainsborough-Turner Exhibition, 1914. Purchased from Lord Hylton, present head of the Jolliffe family.















## LANDSCAPES

By Thomas Gainsborough, R.A.

1727-1788

A view of a quiet country road on a day in summer, showing a fairly level countryside, well wooded with beautiful old trees. In the foreground a road curves directly into the picture and disappears around an old farmhouse. Several figures, singly and in groups pursue their various ways in the scene. To the left of the canvas is a small body of water, and on the extreme right, part of another house may be seen.

In the opinion of Mr. James Orrock, R.I., President of the British Art Institute, these landscapes were made about 1772, before Gainsborough left Bath, for the purpose of creating a general work such as Turner completed in his "Liber Studiorum".

From the collection of Mr. H.A. Choqe, in whose family they have been ever since they were given to







his great-grandfather by Gainsborough, about 1776,  
just previous to the artist's leaving Bath.

Copy of Declaration by H.A. Chope:

"I can certify that these landscapes have never been  
out of the possession of my family since they were  
given to my great-grandfather by Thomas Gainsborough  
himself, in or about the year 1776 at Bath, just  
previous to his leaving that town for London."

(Signed) H.A. Chope

July 15th, 1915

On card, about 12 by 9 inches each







LADY WILLOUGHBY DE BROKE.

Painting by George Romney, in 1779.

English; 1734-1802.

A figure with proudly held head and wide spreading skirts that makes a triangular pattern of light against the dark tree-trunk background. Her left arm is bent to hold a dark cloak which has fallen off her shoulders, and her right arm hangs loosely at her side. A small white bonnet tops the elaborately dressed and powdered hair and ties under her chin.

Lady Louisa North, daughter of Francis, 1st Earl of Guilford, by his second wife, Elizabeth, Viscountess-Dowager Lewisham, and sister of the celebrated minister Lord North, Prime Minister from 1770 to 1781. She was born in 1737, in 1761 she married John Peyte, 14th Baron Willoughby de Broke, and she died in 1798.

Exhibited: Loan Collection of Portraits, Birmingham







Museum and Art Gallery, 1903, no. 18, by  
Lord Willoughby de Broke.

Reproduced: Catalogue of the Birmingham Exhibition,  
no. 18.

Reproduced: "The Art Journal", London, Dec. 1903, page 380.

Reproduced: "Romney" by Lord Ronald Sutherland Gower,  
London, 1904.

Catalogued: "Romney" by Ward and Roberts, page 172.

Mentioned: "Romney" by Arthur B. Chamberlain, pages 300  
and 302: "The Portrait of Lady Willoughby de  
Broke, publicly exhibited for the first time  
in the Birmingham Art Gallery in 1903, is  
another fine example, displaying unusual  
insight into character."

From the collection of Lord Willoughby de Broke.















THE DAUGHTERS OF COLONEL THOMAS CARTARET HARDY

Painting by Sir Thomas Lawrence, P.R.A.

English: 1769-1830.

The two sisters sit side by side facing out of the canvas. They appear to be about sixteen and eighteen years of age and are dressed, one in a dark costume, the other in a light one. The younger girl has her hands clasped on her sister's shoulder, and both faces are full of gaiety and light.

Sarah (to the left) was born in 1780, married the Rev. Daniel Lysons in 1801, and died in 1850. Charlotte Savery (to the right) was born in 1782, married Ralph Price, Esq., and died in 1850.

Sir Thomas Lawrence, the English portrait painter, succeeded Sir Joshua Reynolds as painter in Ordinary to the King, in 1820. He was also elected President of the Royal Academy, London.







Exhibited; The Royal Academy, London, 1888, by

Camille Roth, Esq.

"Exposition de Cent Portraits de Femme  
des Anglaise et Française de XVIII Siècle,  
Paris, 1900, by Charles T.D.Crews.

Catalogued; in "Lawrence", by Lord Ronald Gower, Page 135.

in "Lawrence", by Armstrong, page 149.

From the collections of; Lyson Gloucester, 1887.

Camille Roth, Esq.

Charles T.D.Crews, Esq.















BURNING OF THE HOUSES OF PARLIAMENT, 1834.

Painting by J.M.W.Turner, R.A.

English: T775-1851.

Painted in 1835.

This is a view of the fire from the Surrey side of Charing Cross Bridge, looking up the Thames towards Westminster Bridge. In the center distance are the Houses of Parliament in flames. To the left of the picture are crowds of spectators on barges and on the left bank, and dimly seen in the distance are the towers of Westminster Abbey.

Copy of memorandum received from the owner, Mr. James Marshall:

"This picture was painted in the year 1835, and in that year my Grandfather, Mr. James Garth Marshall, took his son, Mr. Victor A.E.Marshall (my Father), to Turner's studio.

My Grandfather asked Turner what his price was and







He said he could have anything in his studio for £350. My grandfather then turned to my father and said: 'Which do you like best?' and he pointed to the picture now in my possession. But Turner said: 'Well, young man, that is the only one you cannot have, as I have decided to give that one to the Nation', but my grandfather, who was a hard-headed Yorkshireman, said: 'No, Mr. Turner, you gave me the offer of anything in your studio at a price, and I must hold you to it,' and so the picture came into the family and it has never been out of my family from that date.

I am not sure that the picture was not offered for sale at Christie's\* about 30 years ago -- I, myself, have received one offer from a local furniture dealer of £27, frame included."

\*This is the picture which was offered at Christie's on the 28th of April, 1888, but was withdrawn at £1575.

"Turner was always on the alert, says Mr. Reeve, for any remarkable effect ... In like manner, the 'Burning







of the Houses of Parliament', forty years afterwards," ( after the burning of the Pantheon, 1792) "was an event that could not escape the pencil of Turner. He repaired to the spot to make sketches of the fire at different points, and procured two pictures; one for the Academy, another for the British Institution. Here was a glowing subject for his palette. Lord Hill, on looking closely at the latter picture, exclaimed 'What's this? Call this painting? Nothing but Dabs.' But upon retiring, and catching its magical effects, he added 'Painting! God bless me! So it is'."

Walter Thornbury.

"It (Téméraire) follows a scheme of which Turner was fond at this time. On the left, the canvas is a blaze of reds and yellows, while the right is cool and blue. This division, in its sharpness, was possibly suggested by his experience with the fire which destroyed the Palace of Westminster in 1834. This fire he painted at least three times, (one picture is in the possession







of Mr Victor Marshall, of Monk Coniston, at the head of Coniston Lake; another, different in its point of view, belongs to Mr Arthur Sanderson, of Edinburgh; a third to Mr Holbrook Gaskell, of Woolton Wood, Liverpool) from the Lambeth end of Westminster Bridge and from a point near to where the Charing Cross Bridge now touches the Surrey bank. All three canvases are cool and blue on their right, red and flaming on their left. These pictures have never been popular, and yet as aesthetic conceptions they may be called 'Eclaireurs' for the 'Téméraire'. While preserving the same idea in the latter picture Turner avoids the loss of interest to which it led in the two fire subjects.

.....

"The various 'Burnings of the Houses of Parliament' and the 'Téméraire', painted between 1834 and 1839 are sandwich pictures, attached on one side to his earlier work, and especially to the habits of vision which moved him in making his body-color drawings; on the







other to that passion for exploring and experimenting with the vaporous envelope of our Northern world, which was the mainspring of all he did in the last years of his power."

Sir Walter Armstrong.

Mentioned in Walter Thornbury's "Turner", page 534,  
and in Sir Walter Armstrong's "Turner",  
pages 117, 120, 146-7.

Exhibited at; the British Institution, 1835, No. 265,  
sent by Turner.

National Exhibition of Works of Art, Leeds,  
1868, No. 1172. Lent by J.G.Marshall, Esq.  
Royal Academy, Old Masters Exhibition, 1883  
No. 215, lent by Victor Marshall, Esq.

From the collection of James Marshall, Esq., of Mark  
Coniston, Lancashire, whose grandfather bought it from  
the artist.















LOW TIDE AT VILLERVILLE.

Painting by C.F. Daubigny.

French: 1817-1878

A view of the village from a short distance down on the beach, so that one looks up at Villerville which is situated on a small cliff. The foreground is a stretch of waste land; beyond this and to the left is the ocean on which small boats are visible. A subdued light falls on the scene from an overcast sky.

Signed and dated in the lower right corner:  
"Daubigny, 1873."

Exhibited: Exposition for the Benefit of Orphans of Alsace-Lorraine, Paris, 1885.

From the collection of J. Dollfus, Paris.























VILLAGE BY MOONLIGHT.

Painting by J.C.Cazin.

French; 1841-1901.

This painting is of a street in the village Recloses, France, near Fontainebleau, which is illuminated by the rising moon on a night in spring. The deserted road leads directly into the scene, across which patterns of light and shade fall from the row of old silent houses on the left. A light cloud floats near the top of an otherwise deserted sky.

Cazin was very fond of this village built on the rocks near the border of the forest. He used to go there to rest after the fatigue of Paris. It is quiet and remote, and there he painted many pictures and made numerous drawings. The inhabitants still retain faithfully the remembrance of him.









J. C. CAZIN







"Spirit of the North"

American School

Henry Golden Dearth: 1864 --

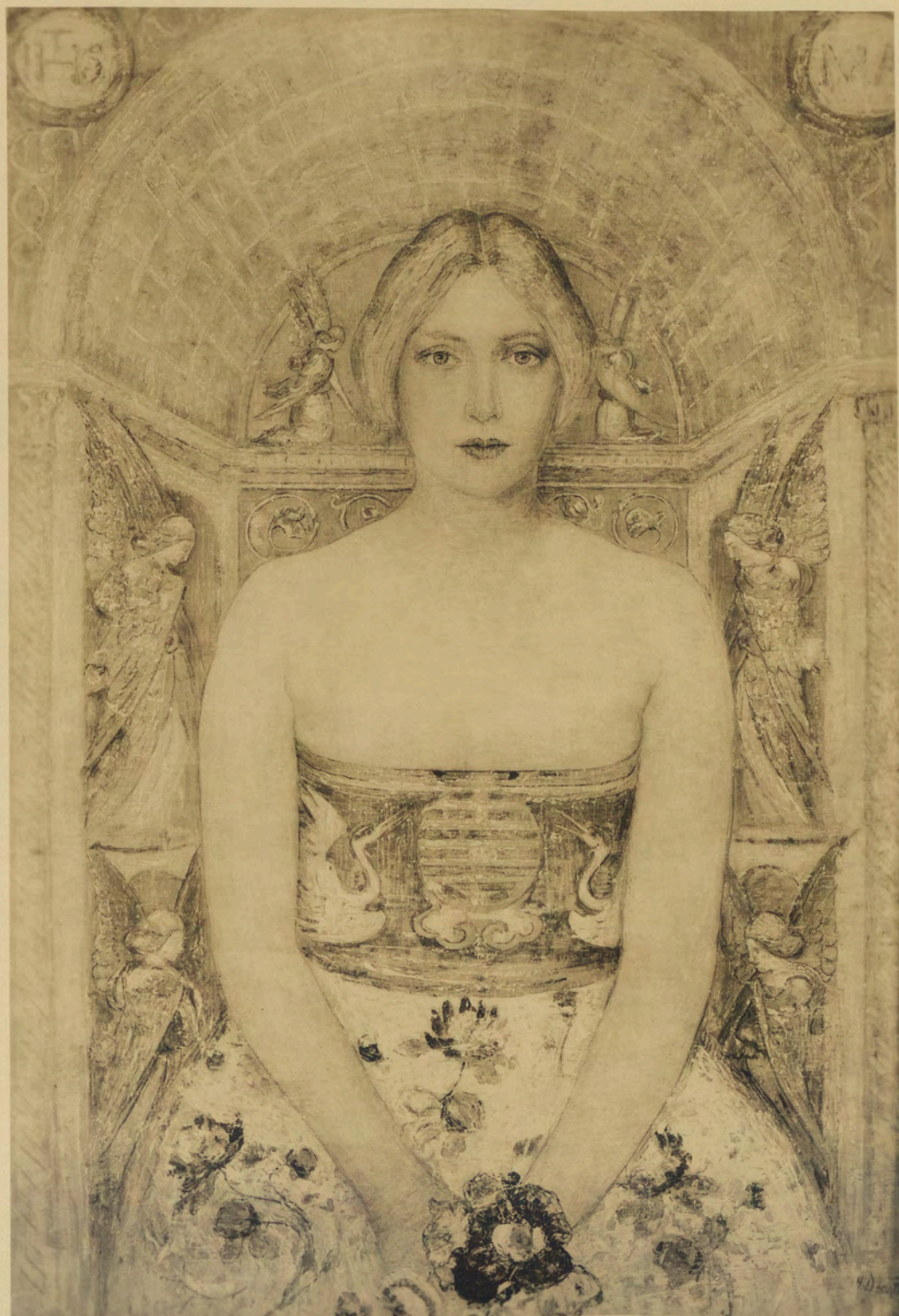
The composition of this painting is one approaching bilateral symmetry. A blonde woman is seated in a niche. About her waist is a broad band richly embroidered with Chinese motifs. Her long, bare arms lie easily upon her lap, brocaded with the lotus of India. In her hands are flowers. The architectural background against which she is sitting is embellished with motifs of the Byzantine and Italian Renaissance periods. Her straight, fair hair is parted above a face showing a firm mouth, and dreamy, contemplative eyes.

H.G. Dearth, born in Bristol, Rhode Island, studied in Paris at the École des Beaux Arts, in the studio of Hébert, and with Aimé Morot. His work has been exhibited in the Metropolitan Museum of Art, New York, in the National Gallery in Washington, the Fine Arts Academy in Buffalo, and in the museums of Brooklyn and Detroit.















A Roman sarcophagus of the first century. A straight rectangular shape carved in high relief with a triumph of winged amorini driving Roman chariots and on horseback. At the front angles are twin columnar pilasters with acanthus leaf capitals on drum-shaped pedestals with moulded bases; at the rear angles are straight pilasters with rusticated shafts.















A marble sculpture of the Christ Child, by  
Baccio de Montelupo, Circa 1469-1533.

This marble child, which is about seventeen inches high, stands easily on a cushion with the left knee a little bent, and the weight of the body resting mostly on the right foot. His head is turned slightly towards the right and the eyes are directed into the middle distance. The right hand is held up from the elbow and is partially open, the two first fingers pointed upwards. The left hand is brought up and holds an apple, signifying the Redemption for the sin of the first parents.

The prominent features of the figure, such as the full developement of the torso and the stalwart limbs, are characteristic of the whole school of Donatello in the modelling of children, but the careful anatomical details, the abundant flesh swellings, with the delicacy of the features and the treatment of the hair, belong to the group of distinguished







disciples of the master who were best known for the simple beauty and general elegance of their work.

The history of this sculpture is well known. The Christ Child made by Desiderio de Settignano, the pupil of Donatello, for the tabernacle in the San Lorenzo Church in Florence, had become so popular that in the sixteenth century it had been placed frequently on the high altar during the Christmas time. As Vasari tells us, Baccio de Montelupo received therefore the order to execute a similar statue of the Child which could be placed upon the tabernacle while Desiderio's sculpture was used upon the high altar. However, Baccio's figure never left its place after an accident had happened to the other marble, which in broken condition was kept in the sacristy of the Church until 1868. In this year Desiderio's statuette was restored and placed in its original position, while Baccio de Montelupo's sculpture was sold by the Church to







Baron Reinhold Liphart, the well-known Russian connoisseur and collector, and placed in his residence, Rathshof Castle, Russia.

Among the works of Baccio de Montelupo extant today are - a bronze statue of St. John the Baptist, in San Michel, Florence; a crucifix in the refectory of the Monks of San Marco; and considerable amount of sculpture and architectural work in the Church of San Paolino in Luca.















A statue of the Madonna and Child. This statue is attributed to Antonio Rossellino, by F. Giacomo de Nicola, who recognizes in it a close affinity to the Madonna in the monument of Francesco Nori, Santa Croce. Because of the strong resemblance between these two works, S. de Nicola further attributes to this present group the date 1478.

In this group, therefore, is a work executed during the maturity of the master, who died shortly after that year. In the almost Grecian character of the composition, in the spiritual expression, in the fine details, in the character of the group composed with such grace, Rossellino is seen at his finest.

Rossellino almost always worked in relief. There are known to-day few statues of his, of which very few are in terra cotta. This is the second statue of the Maddonna in terra cotta that we have by this master, the other being the Madonna in Presepio, which is in the Metropolitan Museum of Art, New York.















A statue of Saint John going to the wilderness,  
by Andrea del Verrocchio, fifteenth century.

This portrays a slender youth clad in rough garb,  
who turns slightly to the left, holding in his hands  
a bandrol. His expressive face is surrounded by  
thickly curling hair, and he is wearing a skin open  
on the breast, with a cloak draped around his upper  
legs and over his left shoulder. On his feet are  
sandals, and behind him is a pile of rocks.

Here is a piece of sculpture still showing  
numerous traces of polychromy, which strongly  
reminds us of one of the most famous figures by  
Verrocchio, in its movement, its attitude, the  
shape of the face and the expression, namely that  
bronze statue representing "David victorious over  
Goliath", at the Bargello in Florence.















A stucco bas-relief of the Madonna and Child  
after well-known model by Desiderio da Settignano.















A bronze bas-relief, depicting Christ preaching. Many figures gather from right and left, approaching the Christ, who stands in the centre, his head turned toward his right, his body swayed to the left. He holds his right arm before him in a gesture of exposition, while with his left hand he clasps his long robe. Forming a background for the figures is an arch, through which is seen a hilly landscape. The work is framed in a tabernacle in Florentine Renaissance style.

Italian: XVth century















A group of the Virgin and Child sculptured in white marble; of the fourteenth century, Isle de France.

The Virgin is standing and carries on her left arm the Child, who holds an apple, emblematic of the redemption from sin of the first parents. The Child strokes a dove which rests in the hand of the Mother. On the head of the Virgin is a crown from which flowing drapery falls down her back and over her shoulder. This is a fine piece of carving.

There is a reproduction of this group in the Museum of Sculpture, in the Trocadero, Paris.

Originally in the collection of M. Marcel Cottreau.















This statue of a Gothic King is considered one of the masterpieces of French Art, and belongs to the Burgundian School of the fifteenth century.

This piece is absolutely exceptional and unique and is of polychrome stone. It originally formed part of a large group, and represents one of the Magi Kings who is advancing towards the Infant Jesus, holding in his outstretched hand an open box of perfume.

It comes from the celebrated abbey de Montier St. Jean, situated in the most beautiful part of Bergundy between Dijon and Autun and which was partially destroyed by fire in the seventeenth century.















A sculptured stone bust of Anne de Bretagne, retaining part of its original polychromy.

Above the smooth sculptured face of the young queen is a crown designed with alternate 'fleur-de-lis' and acanthus leaves. From beneath this crown the hair cascades in soft waves down the back. The square-cut neck of the simple gown is filled in softly with white.

This bust comes from the collection of the Countess d'Arjuzon, of an old and honored French family. The bust has been regarded as a precious heirloom by the family, in whose possession it has been without break since the sixteenth century. It is probable that it was executed about the year 1495, to judge from the age of the queen, who would then have been about eighteen years of age.







### Anne de Bretagne

Anne de Bretagne was noted for her beauty and her kindness. At the time this portrait was made, she was wife to Charles VIIIth. Following the death of Charles, however, the young queen married in 1499 Charles' successor, Louis XIIth.

As heiress to the great and powerful Duchy of Brittany, Anne's marriage to Charles VIIIth added this territory to the French crown, and brought to the history of France a new and powerful factor.















The figure of the Virgin in limestone, from the French Gothic period, about 1500, A.D.

This gracefully draped figure stands with hands lightly crossed on the bosom, and eyes downcast. The pose is a simple one, and the drapery is beautifully arranged. The gentleness expressed in this stone figure is very appealing.

The late Stanford White found this figure in front of an old French residence in Montreal. He was so enchanted with it that he was willing to buy the house, just to get the figure.

From the Charles T. Barney collection.















An early eighteenth century bust portrait of Henry III, as an infant.

Simply and beautifully carved, the head is tilted downwards and turned slightly to the left. The head, neck and left shoulder are of French ivory, while the right shoulder, covered with a cape, is of bronze. The bust is mounted on a marble base.

This is a replica of the original by Germain Pillon(1535-1590), now in the Louvre.

Formerly in the collection of Madame du Barry, and previous to that in the collection of the Marquis of Hertford.















A very important group of "A Maiden and Infant at Play", in terre cuite, by the French master, Claude Michel, called Clodion (1738-1814).

The young maiden is seated, reclining against a stump, and holds on her lap an infant, who grasps a small bouquet of flowers in his left hand as he endeavors to climb up towards her. She holds him with her right hand, and gazes at him with affection and kindness. A ribbon catches up her hair which falls gracefully on her shoulder. On the ground at the left is a bouquet of flowers. The group is sculptured in natural terre cuite, which possesses the fine dark patina of time. The signature of Clodion is inscribed at the back of the stump. A circular plinth base completes the work.

This important masterpiece was formerly for almost twenty years in the collection of Monsieur Alphonse de Jonge of Paris, and formerly of New York, a connoisseur and sculpture, whose collection







was not large, but contained objects of the first quality. Prior to that it was in the collection of Monsieur Paul Maurice, of Paris, a member of the French Institute, and co-worker with Victor Hugo, immortal French novelist. It was in this collection for over fifty years. The compelling beauty of this group is apparent, and its quality and technical perfection need no further eulogy. It ranks with the supreme of Clodion's work, and is comparable with any of the well-known examples now in public museums.

Clodion, ranking French sculptor of the 18th century, was born in Nancy, and died in Paris. He studied from 1762 until 1771 in Italy. In the rendition of playful bas-relief of satyrs, nymphs and cupids, and in statuettes of childish nudities in which he made a special study, his work has never been surpassed. Clodion's works, of course, are represented in principal museums of the world, there being few now in the possession of private collectors.















A bronze statue of Cupid, standing erect, the boy's head thrown back and slightly to the left, his gaze fixed upon a distant point. His rough, curly locks are bound by a wreath of leaves; the arms, spread wide, lightly support across his thighs the long bow with its looped cord; while the lithe figure is poised with alert immobility upon the strong young feet, drawn close together in eager attention as the eternal hunter apparently watches with confidence the development of new quarry.

The figure is the work of Auguste Moreau, sculptor of the French School of the nineteenth century. Moreau exhibited in successive salons of the "Artistes Français," Paris, of which the present work appeared in the salon of 1897.















A carved wooden figure of a "Page in Armor", which is an excellent example of early German work.

The body of the boy is completely encased in plate armor, with the exception of his head, which is uncovered and is a mass of curls. The right hand is down by his side and holds an escutcheon on which is a rampant lion. The left hand is slightly raised and grasps a lance, the lower end of which rests on the ground at his feet.















A pair of mounted Spanish horesmen in gold  
bronze by Herbert Hazeltine, a modern American  
sculptor living in Paris.















Statue of a lion, the powerful animal  
crawling forward upon crouched hindquarters,  
the tail stiff with attention, the head pro-  
truding from massive shoulders as the jaws,  
spread wide, apparently give vent to an  
emotion which rises from the depths of the  
beast's physical being.















A pair of eighteenth century French bronze urns.

The reeded rim of these vases is secured with entwining ribbons, and below this the body is divided into three sections. The upper part is decorated with geometric interlacing motives; the centre section is curved and at the sides has medallions enclosing wreaths; the lower part of the body is gadrooned and rests on spreading circular base and square plinth. Two winged figures, with elbows resting on the rim, are seated on lion masks, from which protrude circular ringed handles.

These urns were formerly at Bagelle, the residence of the late Sir Richard Wallace.















A pair of eighteenth century French bronze urns.

The body is divided into three divisions by the decoration. First are bands of conventionalized acanthus leaves, then a plain band and finally a space of vertical free leaves. The rim is decorated with satyr heads with long horns in the form of handles. The urns rest on cylindrical spreading base on a square plinth.

These vases were formerly at Bagatelle, once the residence of the late Sir Richard Wallace.















A pair of very important Louis XV ormolu andirons, finely chased and gilded.

Swirling curls of voluted leaf scrolls form the irons, one terminating in the head of a boar, and the other in that of a lion.

This pair is unquestionably the finest of their kind in existence, and are the work of Jacques Caffière, sculptor, 'fondeur' and 'ciseleur' to the King, Louis XV. He was born in 1678, the son of the famous Phillipe Caffière and died in 1755. The signature "Caffière--1752", is on the andirons and the stamp and inventory number "S C O, 145" which indicates that they were made for the Royal Palais St. Cloud and bore the inventory number 145.

The andirons were recently acquired from the famous George Hoentschel collection of Paris. The major part of the Hoentschel collection is now in the Metropolitan Museum of Art as the gift of the late J. P. Morgan.















A pair of eighteenth century ormolu andirons made with figures of cupids.

These figures each sit sideways on an iron, and face each other when in position. They are in the attitude of warming their hands at the fire, and are finely modelled. A piece of drapery falls from the back of their heads down and around their legs. They are seated on a platform which stands on grooved legs ending in ball feet. The front of this base is decorated with an oval over which is a festoon. These are French in design and were made in the eighteenth century.















Three statuettes in bronze of Egyptian deities. On the left is the goddess Isis with Horus the Child. In the centre is Heru-P-Khart (Horus the Child), son and successor of Osiris, who, from representing the earliest rays of the rising sun came to represent everything that was young and vigorous. On the right is Hathor, principal female counterpart of the Sun-god Rā.















Statuette in bronze of the Egyptian god

Ammon-Râ















Statuette in bronze of the Egyptian goddess

Neith, the Sky-goddess of Sais















Statuette in bronze of the Egyptian god

Osiris















Statuette in bronze of Egyptian cat.

The cat was sacred to Bast, goddess of Bubastis, and was regarded as her incarnation. Its cult is very ancient; and as a personification of the Sun-god the animal also played a prominent part in Egyptian mythology.















No.

A bronze Chueh of fine proportions with a rich patina. A band of Greek fret design encircles the body over which curves the handle of monster's head and tongue form. This is a cup used for warming sacrificial wine over a small fire.

Chinese: Chou Dynasty.

II22-256, B.C.















No. X-7.

A bronze sacrificial vessel, type 'i', on a square base. The vessel is incised with a design of conventionalized dragon-forms against a key-fret pattern background. Conventionalized dragon-heads with necks arching from the body of the vessel to the lip form the handles.

Chinese: Chou.

II22-256, B.C.















A bronze candlestick by Andrea Briosco (called Riccio) of Padua, 1470-1533.

This piece is a perfect example of bronze craftsmanship of the Italian Renaissance period, made about 1510. It is composed of individual sections starting with the pricket and circular bobèche at the top, then a small balustered section with acanthus leaves in low relief, surmounted with heads of eagles, and below, a circular section containing figures of three reclining putti. Another balustered section decorated with acanthus leaves, floral and grotesque scrollings in bas-relief follows. This section rests on four heads of dolphins and lions, and is followed by a classic urn with rams' heads, festoons and ribbons. Then another circular section with figures of caryatid satyrs and masques, which rests on a characteristically Riccian triangular section with incurving sides decorated with sea-horses, crouching caryatids at







the angles, and masques of men with horns, above and below. The base is triangular in shape and is composed of three curved bars terminating in rams' heads and acanthus leaves which support three crouching lions. Between these curved bars is a horned head, surmounted by an eagle with outstretched wings, and below it are festoons of laurel scrollings. It is not unlikely that this eagle device indicates that the candlestick was made at the order of Riccio's patron, Gonzaga, Duke of Mantua, for the arms of the Gonzaga family incorporates the three eagles.

The candlestick measures four feet, four inches in height, and in design and execution embodies the purest motives and highest quality of the Renaissance period. The technical perfection of each individual segment composing the candlestick is enhanced by the wondrous patina which has been imparted to the bronze throughout the centuries.

The general style of the design is classic, following







the tendency and trend of antiquity which was developed in Italy in the cinquecento. The same high technical quality of this candlestick, which is unique in the world of its kind, is obvious by comparison with other standard works of the master. The segments directly above the base for example, with the crouching caryatid figures, bear a marked similarity to the inkstands by Riccio formerly in the Taylor collection of London, the collection of Colonel O.H. Gutokunst, also of London, and in the famous Wallace collection. Even in the other great candlestick in Padua, by Riccio, are repeated some of the motives represented in this masterpiece, such as the festoons, rams' heads, masques, crouching caryatid figures, and caryatid eagles, only the beaks of which are depicted at the top of this candlestick.

There in the world are five great candlesticks. of similar merit - another one by Riccio in Padua; another also by this master in the collection of Clarence H. Mackay, at Harbor Hill; a candlestick in







the Vatican, attributed to Pollaiuolo; and a candlestick in the Cathedral of Sienna. Together with the piece in question these are in a class by themselves, both as to importance and quality. For purity of design, however, there is no question as to the supremacy of this candlestick over the other four great examples enumerated.

The design at the base of the candlestick attributed to Pollaiuolo is similar to that of this candlestick, incorporating the three crouching lions, festoons and the masques.

In addition to the above mentioned collections, Riccio is represented in the Widener collection with a superb incense burner twenty-three inches high; by examples in the collection of the late J. Pierpont Morgan; by candlesticks in the Hermitage in Petrograd; several statuettes in the Louvre; examples in the National Museum in Florence; in the Kaiser Friedrich Museum in Berlin; the Royal Collection in Vienna;







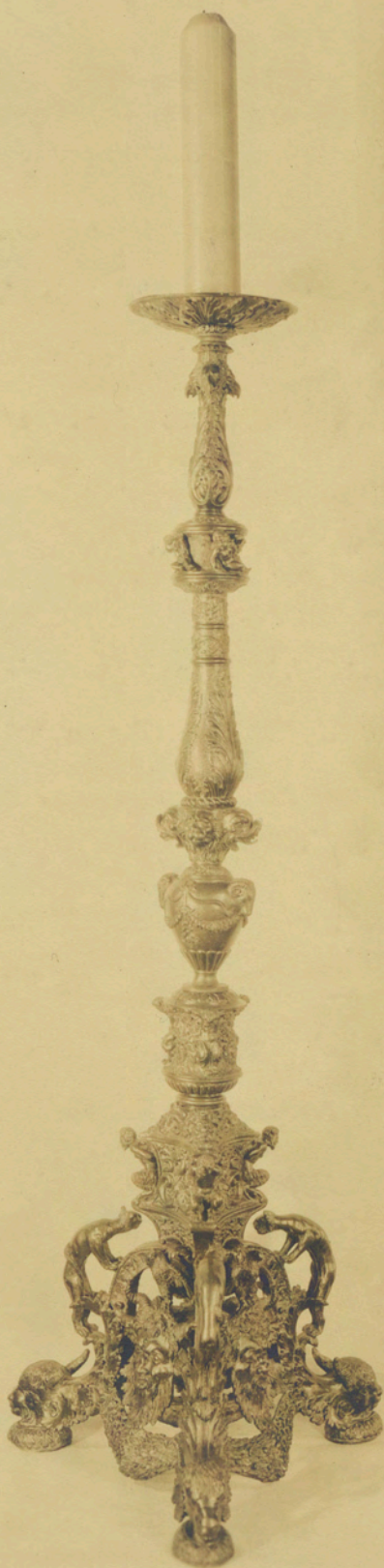
the Rothschild collection in Paris; the Victoria and Albert Museum in London; and the Civic Museum in Padua,- all of which are illustrated in Bode's "Italian Bronze Statuettes of the Renaissance Period". None of the above mentioned examples, aside from the four great candlesticks and the Widener incense burner, compare in importance and supreme quality with this candlestick.

The candlestick was acquired from the collection of Prince Spada and was exhibited for one year at the Ryks Museum in Amsterdam. It was in the Spada family for several centuries, and while in their possession was retained with great privacy, so that it was practically unknown until it was exhibited at the museum. In the near future, however, the candlestick will be given its proper place amongst the great works of art of the world, and duly recorded.













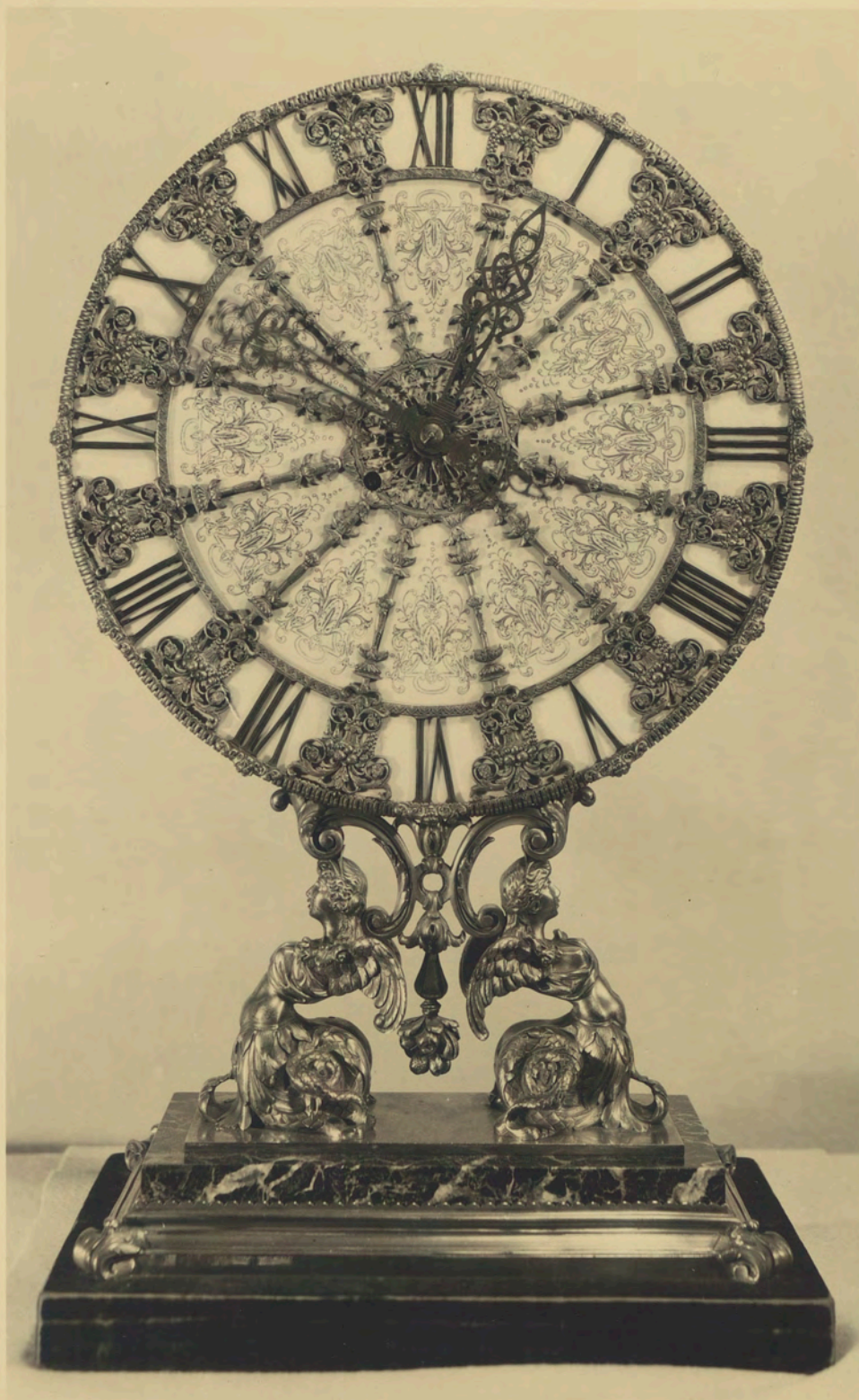


A bronze clock, its dial upheld  
by two amorini, its face and hands  
delicately filigreed.















A plaque "Baiser de Paix", in Limoges colored enamel, representing "The Adoration of the Magi".

The composition consists of six personages; in the foreground the stable is seen and in the distance is some landscape. Mary , seated near the front with Joseph standing behind her, holds the Child on her knees while He stretches out His arms to a Magi who kneels in front of Him. The other two worshippers stand behind the first one and both point Heaven-wards, signifying the Divine gift of the Infant.

This piece is French work of Limoges, of the end of the fifteenth, or beginning of the sixteenth century, and is by the so-called "Monvaerni".

It is mentioned in the book,"Les Emaux Limousins", by J.J.Marquet de Vasselot, on page 59,224, no.26.

Previously in the collection of the Duke of Marlborough, and in that of Paul Garnier, of Paris.







Monvaerni.

This Monvaerni (as Maequet de Vasselot names him: "Pretendu Monvaerni") is the first known painter on Limoges at the end of the fifteenth century. His works are very scarce, and few of them exist to-day in America. To our knowledge the only ones are:

"Jesus before Pilate", a plaque,

Otto H. Kahn collection,

"Calvary", a plaque,

Former J. Pierpont Morgan collection,

"The Last Judgment", a plaque,

Former J. Pierpont Morgan collection,

"Calvary", a triptych,

Charles P. Taft collection.















A sixteenth century French painted enamel plaque, representing François I (1515-1547), as St. John the Baptist, by the French enamel master, Leonard Limosin (about 1505-1577).

The composition shows Francois I standing in the centre, the figure nude save for a goatskin covering. He holds in his left hand the Cross, which bears a banner. At his feet are his wife, mother, and children, while standing beside him are apostles and saints. The background is occupied with landscape, and the whole plaque is enclosed in a moulded ormolu frame.

Limosin was one of the foremost enamellers in the sixteenth century, and many of his works are in famous collections and in important museums throughout the world. François I was one of his favorite subjects, and he made numerous portraits of this monarch, and also a series showing him as various saints, of which this one is a part.















A Flemish Gothic tapestry woven the first part of the sixteenth century in gold, silver, silk and wool; subject, the "Flight into Egypt".

The design is in three panels, the center one being that of the actual flight. Here is Mary riding on a donkey with the Child in her arms, while Joseph walks beside them. In the background mounted soldiers are advancing through a field of grain.

The panel on the left depicts the Slaughter of the Innocents, showing the cruel scene in gruesome detail, with mothers, children and armor-clad soldiers. On the right side of the tapestry is a panel representing the Child in the Temple. He stands in the midst of the doctors, who were amazed at His wisdom. Behind them and to the left are Mary and Joseph who have come seeking Him.

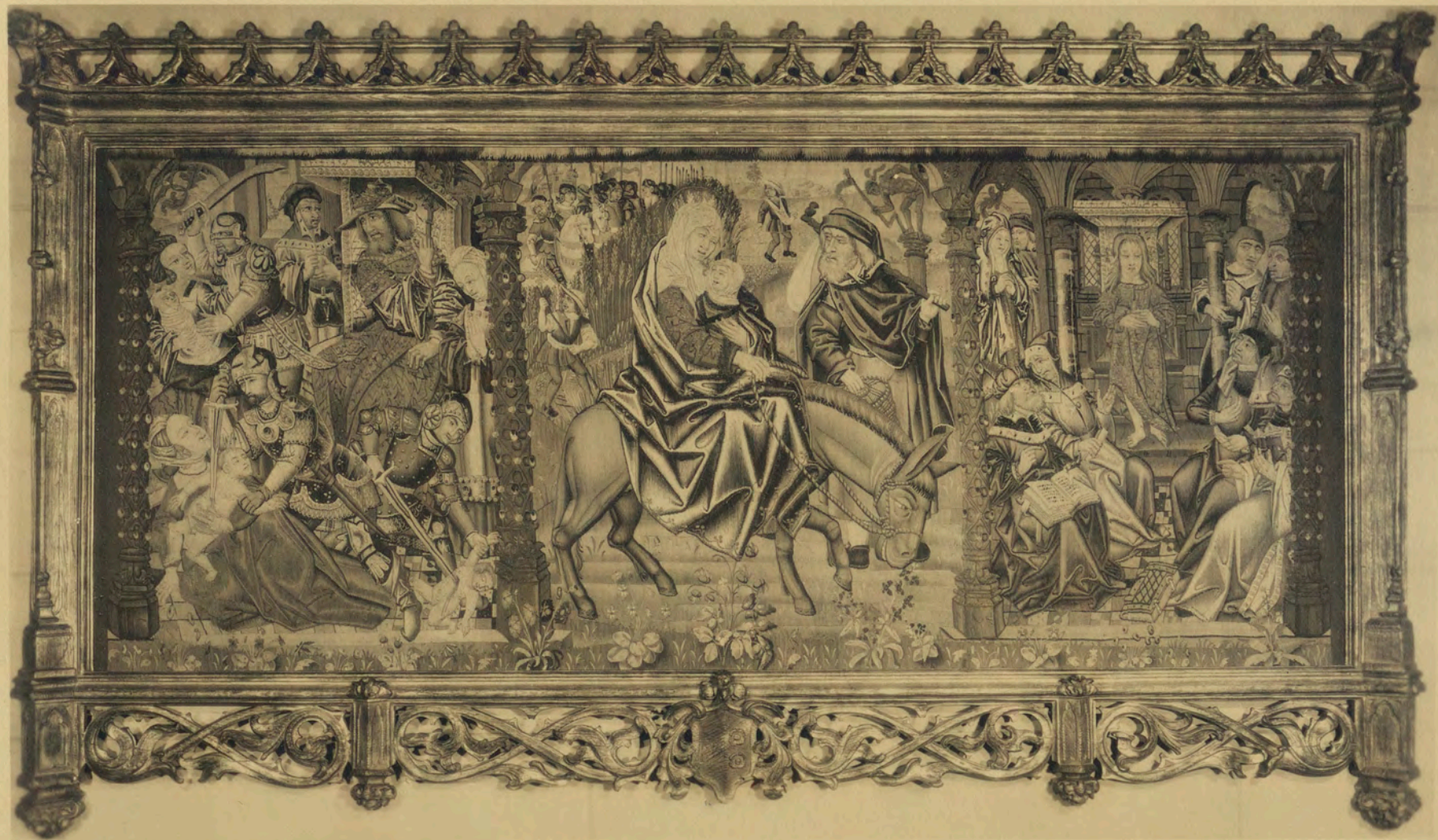
Size; 7feet, 8 inches by 3 feet, 4 inches.

Formerly in the Charles T. Barney collection.















A Flemish Gothic tapestry of very fine quality,  
woven in Brussels about 1500, A.D.

The subject of this tapestry has been considered  
as "The Three Virtues", but Mr. George Hunter says  
of it; "I should regard the subject as probably a  
'Court of Love', with three ladies sitting in  
judgment upon a man, who in the upper left corner  
has courted one girl, but in the upper right corner  
married another. He is defended by the fair Portia  
who holds the casket in the foreground, and; because  
Joseph vindicated his brothers, she begged that  
punishment should not be inflicted. In other words,  
as Joseph was merciful to his brothers even after  
they had sold him into slavery, she begged mercy  
for the accused in this case where offence was  
much lighter. I think the 'Court of Love' tapestry  
is admirably hung."

Size; 13 feet, 3 inches by 11 feet.

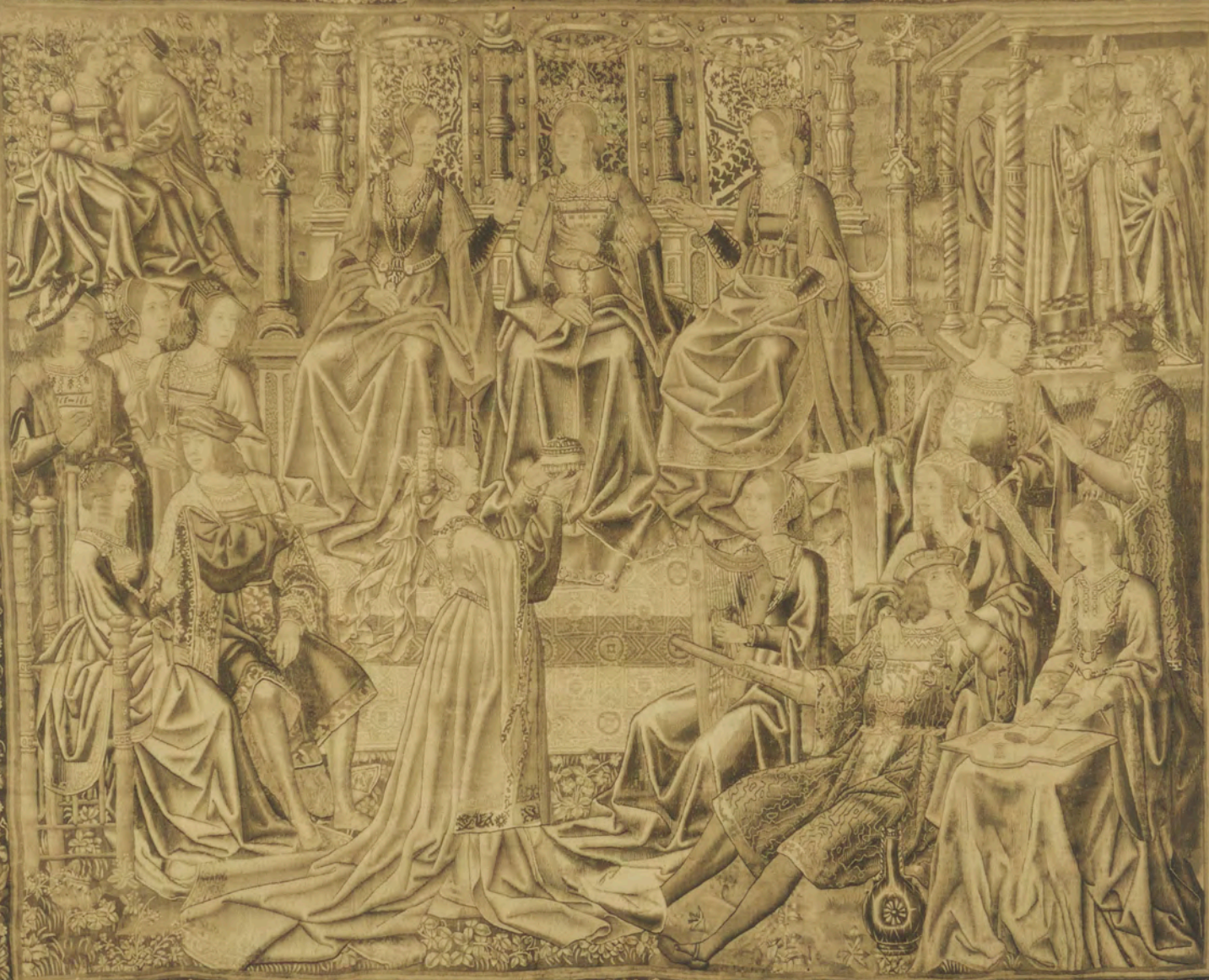
Formerly in the collection of Charles T. Barney.







Ne faciat. uindicta. deprecari.  
fratres. quod. ioseph. dediderit.









An important French Gothic heraldic tapestry, bearing the arms of the famous Medici family.

The design of this tapestry consists of a panel with dark blue ground which is strewn with poppies, carnations, tulips and other flowers, with varied leaf work. Against this charming background are displayed two wreaths composed of flowers, fruits and leaves entwined with ribbons. In their centre are two red vases filled with fruit, flowers and leaves, and above them, suspended on ribbons, are two coats-of-arms. A narrow border composed of small bunches of fruits and flowers against a dark ground encloses the panel.

The Medici arms depicted in this tapestry include the Lily of France. This privilege was granted by Louis XI, of France, to Piero de Medici II (1471-1503), who was a son of Lorenzo the Magnificent, and who inherited his celebrated







father's love of letters and art. Tradition states that this tapestry was a gift of Louis XII to Piero. The tapestry was woven in Tournai, France, which was one of the most important centers of tapestry production. It is unquestionably the finest large 'mille-fleurs' tapestry in existence, and is in a remarkable state of preservation.

This tapestry is a specimen of the rarest variety. Although frequently woven during the Gothic period, there are very few extant today. Among those in existence are the famous hangings in the Berne Museum, which belonged to the mighty Duke of Burgundy, "Charles the Bold", and bear his arms. Another is reproduced in Guiffrey's "Les Tapisseries du XIII<sup>e</sup> à la Fin du XVI<sup>e</sup> Siècle", page 54, figure 26, and shows a similar composition to the tapestry in question.

Size: 20 feet by 9 feet, 5 inches.















A very fine and important tapestry fire-screen woven during the second half of the eighteenth century in the Royal Gobelines, Atelier of Jacques Neilson, after the cartoons of Jean Baptiste Huet and Maurice Jacques.

The composition depicts a farm-yard scene with a young maiden in the foreground feeding a brood of chickens. This rural scene is enclosed in a wreath composed of clusters of fruits and flowers woven in the natural colors, and with an outer border that is on a rich deep rose ground. The panel is mounted on a stretcher and enclosed in a finely carved and gilded frame in the Louis XVI style.

Jacques Neilson whose signature is woven in the lower right corner of the panel was a Scotch weaver who went to France and became director of one of the ateliers from 1749 to 1788. During this period many famous sets of tapestries were woven by Neilson including such hangings as the "Les Nouvelles Indes"







after François Desportes, "Les Amours des Dieux"  
after François Boucher, "Histoire de Don Quichotte"  
after Charles Coypel (one of which was formerly  
in the Morgan collection ), and the tapestry furniture  
woven for Mme. de Pompadour and her brother Marquis  
de Marigny. Tapestry fire screens woven by Neilson  
are now to be found in the collections of Lord  
Burton of London, and M. Maurice Fenaille, author  
of "Tapisseries de la Manufacture des Gobelins".  
This splendid example of tapestry weaving is remarkable  
for the quality, richness of color and state of  
preservation. It was formerly in the collection of  
the Duke of Buckingham, Stowe House near Buckingham,  
England.

Size: 2 feet 5 inches by 3 feet 9 inches.















A royal Beauvais tapestry of "Children at Play", woven during the middle of the eighteenth century, period of Louis XV, after the cartoons of François Boucher, celebrated French master.

In the foreground of this important tapestry are seen five infants near a running brook. At the left two children seated closely together are hesitating to enter the water. Near the center is a third child who is being enticed by two others to go into the water, but who is very reluctant to do so, as is evinced by his strong opposition to their efforts. The background is composed of rocky hillside with water plants and leaves at the edge of the stream.

The tapestry is woven in beautiful, soft tones, and is typical of the finest work emanating from the Beauvais Atelier.















A supremely fine Royal Beauvais tapestry depicting "The Flute Player". It was woven for and by the direct order of the king, by André Charlemagne Charron, from the cartoons of François Boucher, painter to Louis XV.

The tapestry depicts a pleasant colorful landscape scene, woven in soft tones. In the foreground a maiden is seated next to a youth who holds a flute in his hand and endeavors to teach her how to play on it. To the right are two other figures, while on the left is a shepherd boy who gazes with youthful and rather mischievous mien at the young couples. A spaniel is perched on his hind legs in the immediate foreground as if endeavoring to attract attention to his presence.

The tapestry is woven in exquisite and harmonious colors of blues, greens, reds and soft mauves and rose tones. The panel is







enclosed in the original frame-like border composed of continuous acanthus leaf motives, with escutcheons at the angles, and this is further enclosed in a blue band selvage. In the top of the center border are the Royal Arms of France, imposed on an escutcheon with the Crown, signifying that this tapestry was woven at the command of the King.

This magnificent hanging is unquestionably one of the finest tapestries of its kind extant. It was woven after the cartoons of the famous French master, François Boucher and is one of a set known as "Les Beaux Pastorales" or "La Noble Pastorale". The greatest Beauvais tapestries in existence today are those after cartoons of Boucher, whose drawings were utilized by the Royal Manufactory of Beauvais and the Gobelins. In the lower left corner of the panel is woven his signature, "F, Boucher, 1755", and when looking at the piece it appears







reversed, due to the fact that the signature was woven on the reverse side.

In the lower right corner of the blue band selvage is further woven the inscription, "A.C.C.Beauvais", and the 'fleur-de-lys'. This signature stands for André Charlemange Charron, who was director of the Royal Beauvais Atelier from 1753 to 1780, the 'fleur-de-lys' signifying the royal jurisdiction of this manufactory. Charron was one of the famous weaver masters of the Beauvais, and during his supervision there were created a number of important tapestry sets, including "Les Fêtes Italiennes", and "Les Beaux Pastorales".

The tapestry is in the most remarkable state of preservation, and is as fresh and beautiful as the day it was made. Many of the delicate tones that are in this tapestry exist in no other, and it is so perfect in its preservation that it contains not a stitch of







restoration. It has been known and recognized as one of the most beautiful tapestries that has been created after Boucher's cartoons. This tapestry was formerly in the collection of Count Boni de Castelaine, and for twenty-five years in another celebrated collection.

Size: 12 feet,7 inches by 11 feet,10 inches.















An extremely beautiful and rare tapestry representing a scene in "The Garden of Hesperides".

This tapestry is Flemish and was woven in Brussels about 1550. It shows nymphs in a garden with Greek youths who bestow admiring glances upon them. It is woven in rich mellowed colors and is enclosed in a compartment border woven with nymphs and at the top with three escutcheons charged with the coat-of-arms of the family for whom the tapestry was woven.

It is unique for its size and unquestionably one of the finest examples of its kind.

Size: 15 feet, 9 inches by 6 feet 8 inches.















Two red velvet and gold embroidered cushions.  
These cushions are square in shape, and are  
worked with an elaborate gold and silver thread  
design, including some green silk detail. They  
are of the Renaissance period. Antique gold  
lace edges these cushions and they are backed  
with red silk.

Size: 22 inches by 22 inches

19 inches by 19 inches.















A frame, embroidered in stumped design of the  
Stuart period, with mythological motifs and scenes.

English: 17th century















A rare Ispahan palace rug, of the sixteenth century.

The long panel presents a complex all-over design in characteristic Iran pattern and colouring. The well-balanced details include small conventional lotus flower stellated blossoms, leafy sprays and white 'tichi' or cloud-bands. These are punctuated by symmetrically disposed lotus palmettes woven in well defined tones of green, topaz yellow, sapphire blue and white on a rose ground. The main border shows brilliant colours on an emerald green background, involving lotus palmettes that display similar colours in the calyx centres. Narrow inner and outer guard bands show blue lotus details; these complete the bordering of this rare fabric. The rug was at one time somewhat larger, but has been cut down at the ends.

Size: 20 feet, 2 inches by 11 feet, 10 inches.

Persian: Shah Abbas

Circa 1600















An old Ispahan rug, trimmed with worn, deep fringe at the ends.

The main field is a rich rose with conventional floral and leaf design enclosed by original border. This border displays a floral and leaf pattern similar to the main field on a deep green ground, and is further enclosed by two narrow guard borders.

The rug is in a splendid state of preservation.

Size; 6 feet, 7 inches by 4 feet, 7 inches.

Persian: Shah Abbas.

Circa 1600.















A Chinese tapestry: the Birthday of a Prince.

In the XVIIIth century, Louis XVth of France had woven a set of six Beauvais tapestries which he sent as a present to Ch'ien Lung, Emperor of China. As a return compliment, Ch'ien Lung had woven this tapestry which, however, never left China, and was finally found in the Imperial Palace of Jehol amongst the private possessions of the last Dowager Empress. It measures 8'6" by 12', and is probably the largest piece of Chinese tapestry in existence. The centre portion contains over 1100 threads to the square inch; the border, probably influenced by French tapestries, consists of something over 900 threads to the square inch. Some authorities say it is a copy of an old Ming painting, and is called "The Birthday of a Prince" -- possibly an old emperor of China. Mr. T. J. Larkin, of London, from whom it was purchased in 1914, gives the following story concerning it:







"This piece of tapestry was obtained from the Imperial Palace at Jehol. The President of the Republic, Yuan Shi-kai, appointed one of his friends, Hsiung Hsi-lin, to be Lieutenant-Governor of the district in which Jehol is located. The palace at Jehol, like that at Mukden, contained the art treasures of the Manchu Dynasty. Mr. Hsiung was given, as part of his duty, the cataloging of the Imperial treasures. Through some manipulation on the part of his staff, some pieces of porcelain and this great piece of tapestry were sold to Peking dealers, who had gone to Jehol in the hope of being able to secure something. When it was discovered that this tapestry was on sale in Peking and that irregularities in the cataloging had occurred, Mr. Hsiung had already been chosen as the Premier of the newly-formed Cabinet. He was naturally anxious to protect his own good name, so he gave explicit orders to the Police Department of Peking to arrest the dealers who had been known to have gone to Jehol. These men were confined in prison, and every effort was made to extort confessions from them. One of the men through whose hands this







tapestry was sold to a foreign dealer was in the employ of the Chief Secretary of the Board of the Interior, which has the supervision of the Pekin police. Notwithstanding the influence which the owner of this shop could exert, his manager was among those who were imprisoned, and his shop was closed. These men were still in confinement, according to latest reports, although the case against them had made no progress in settlement. The tapestry, after being sold to a foreign dealer, was taken to Tientsin, from which place it was exported."

The following is an article which appeared in the Burlington Magazine for June, 1914, describing this tapestry (v. 25, page 231), under the title "A Chinese Tapestry."

Hitherto China has had no place in the records of tapestry-weaving. The beautiful brocades (k'o ssu), more or less resembling tapestry from a technical point of view, were well known to Europe, but the idea of building up a picture by the process of weaving threads







of numerous colours in and out by hand upon stretched warps, or, in other words, of following the methods of following the methods of European tapestry factories such as the Gobelins, seemed never to have occurred to the Chinese craftsman.

A tapestry picture has recently been brought from China by Mr. Larkin, of Bond Street, fully demonstrating that the Chinese were not only able to weave in this manner but able to do it well. Save for a few stitches afterward inserted here and there with a needle to represent small ornamental details, this work of art is as truly a tapestry as any woven at the Gobelins or at Beauvais. An interesting feature is the border which clearly is not Chinese in character. It represents a massive gilded picture frame, and palpably is copied from a French tapestry of the 18th century. It was customary for the royal factory of Beauvais to hand over every year to the foreign department a set of tapestries destined for some European court. In 1763, six panels of the tenture chinoise, after Boucher, were sent to the Emperor







Ch'ien Lung. The borders of this set were of similar design to that of the Chinese panel, and they probably provided the model to the Chinese weaver, who showed himself, in this case, as so often before, an adept at imitation.

Mr. Larkin's panel measures 8 feet, 6 inches in height by 12 feet, 2 inches in width, and the closeness of the threads rivals that of the finest French work.

The subject is the birthday festival of a high dignitary of state, apparently the Emperor Ch'ien Lung himself. He is seated with his consort and five children at a table loaded with fruit, some of these symbolical of abundance. Indeed, the note of felicity and good fortune prevails throughout. The small child who climbs the chair offers to the old man a lucky sceptre. Another sceptre of much larger proportions lies on the table or sideboard behind, together with two cases of books, a suspended musical stone, an incense-burner, a bowl containing pomegranates and other fruit, and a porcelain vase with flowers and nandina berries.







Six attendants enter on the right to perform some act of ritual. The two in front, carrying libation cups, are followed by another with a lighted candle. Of the other three, the two foremost carry a box tied with ribbons, probably containing incense, and a ewer for libations.

The table under the window on the left contains a case of books, a bowl of citrons and nine scrolls tied together.

The droll solemnity of the children - some playing games or strutting about with flowers and fruit, others with musical instruments making a din such as one is content to imagine without desiring to hear - adds much vivacity to the group.

The large hanging which partly conceals the trellis at the back of the room is diapered with bats holding peaches and swastikas in their mouths, emblems of happy augury.

Those who are attracted by the pretty frivolities







of French art in the Louis Quinze period will find its counterpart here with all the attraction of Oriental colouring. Others who find their pleasure in probing down to the deeper meanings of the immemorial art of China must assuredly look elsewhere."



























